

*The Book Club of California*

# QUARTERLY NEWS-LETTER

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THE OUROBOROS:  
PRESSMARK,  
*Black Stone Press*



*Peter Koch, Printer*

CAROLEE CAMPBELL

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Founded in 1912, The Book Club of California is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 1,000 members. When vacancies exist, membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$55; Sustaining \$75; Patron \$150.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series. They have the privilege, but not the obligation, of buying Club publications, which are limited, as a rule, to one copy per member. Members may purchase extra copies of Keepsakes or *News-Letters*, when available. Membership dues (less \$17.50 in each membership category) and donations, including books, are deductible in accordance with the Internal Revenue Code.

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# PETER KOCH, PRINTER



CAROLEE CAMPBELL

JUST WHAT are we to make of a printer who publishes books designed with handsome classical restraint and who, at the time, produces others that have the look of objects recently disinterred? Do we give him the nod of approbation for the former while dismissing the latter as some sort of fleeting creative dyspepsia? Do we praise him for producing elegant books that, in many examples, emulate the venerable tradition of the best in the printing arts while ducking the chore of considering just exactly what he might be up to by making these *other things* that we are expected to take with equal seriousness—just because *he* does? How shall we reconcile these seemingly disparate creative sensibilities? A clue might lie in a book by the eminent William Everson, *On Printing*, published by The Book Club of California in 1992. The Introduction to the book was written by Peter Rutledge Koch, the bookmaker in question. In it he says, “It is Everson’s thoughtful self-examination that ultimately distinguishes the man as a printer, typographer, and a philosopher.” The operative words are “thoughtful self-examination,” and a closer look at Peter Koch’s books will, in my opinion, reveal the unifying theme of self-scrutiny throughout his book work.

Of all the books published—beginning in 1975 at his Black Stone Press in Missoula, Montana, and to the present day, publishing under the imprint of Peter Koch, Printer, in Berkeley, California—I would like to discuss two in particular which, to me, stand out as quintessential examples of this self-examination: *fragments of Herakleitos*, translated by Guy Davenport, and *Diogenes: Defictions*, by Thomas McEvilley.

But first, there are possible misconceptions to be cleared away. Peter Koch was never a guileless cowboy riding the range astride ol’ Paint singing “Git along little doggies....” He grew up surrounded by



a great book collection. In his lineage are readers, writers, and historians. His single nod to Western wildness and open space is his love of fly-fishing. After receiving a degree in philosophy he left Missoula for Paris to investigate the Surrealist poets. Philosophy and poetry engaged him deeply, particularly the pre-Socratic philosophers. Back in Missoula he founded both a literary journal, *Montana Gothic*, and his first private press, Black Stone Press. The device he chose as a logo for the press has its roots in alchemy, as does his press name. It is the *ouroboros*—the snake that eats its own tail—first seen in the ancient Greek texts, symbolizing opposites which are secretly one. It is an ideal image that graphically sums up Peter's personal bookmaking aesthetic.

Like Peter Koch, I too am a bookmaker. Because I am the sole designer, printer, and binder at my press, I understand the serious implications inherent in selecting each new project and the time it takes to bring it to fruition. When I look at the work of my colleagues,

## I

ΤΟΥ ΔΕ ΛΟΓΟΥ ΤΟΥΔ' ΕΟΝΤΟΣ ΑΕΙ  
 ΑΞΥΝΕΤΟΙ ΓΙΝΟΝΤΑΙ ΑΝΘΡΩΠΟΙ  
 ΚΑΙ ΠΡΟΣΘΕΝ Η ΑΚΟΥΣΑΙ  
 ΚΑΙ ΑΚΟΥΣΑΝΤΕΣ ΤΟ ΠΡΩΤΟΝ  
 ΓΙΝΟΜΕΝΩΝ ΓΑΡ ΠΑΝΤΩΝ ΚΑΤΑ ΤΟΝ ΛΟΓΟΝ  
 ΤΟΝΔΕ ΑΠΕΙΡΟΙΣΙΝ ΕΟΙΚΑΣΙ  
 ΠΕΙΡΩΜΕΝΟΙ ΚΑΙ ΕΠΕΩΝ ΚΑΙ ΕΡΓΩΝ ΤΟΙΟΥΤΩΝ  
 ΟΚΟΙΩΝ ΕΓΩ ΔΙΗΓΕΥΜΑΙ  
 ΚΑΤΑ ΦΥΣΙΝ ΔΙΑΙΡΕΩΝ ΕΚΑΣΤΟΝ  
 ΚΑΙ ΦΡΑΖΩΝ ΟΚΩΣ ΕΧΕΙ  
 ΤΟΥΣ ΔΕ ΑΛΛΟΥΣ ΑΝΘΡΩΠΟΥΣ ΛΑΝΘΑΝΕΙ  
 ΟΚΟΣΑ ΕΓΕΡΘΕΝΤΕΣ ΠΟΙΟΥΣΙΝ  
 ΟΚΩΣΠΕΡ ΟΚΟΣΑ ΕΥΔΟΝΤΕΣ  
 ΕΠΙΛΑΝΘΑΝΟΝΤΑΙ

I assume that an intense and thoughtful consideration has been extended equally to each and every book and that, in the most successful of those books, every element in design and craftsmanship will be linked together with purposeful unity—book size, shape, materials, typography, artwork—becoming an amalgamate reflecting the organizing principle that overarches the bookmaker's singular response to the text. By my measure, the best of books reveal themselves at first sight, with the first touch. In that initial moment a book begins to prepare the reader for what it holds. The nature of the binding becomes as valuable to its contents as a reliquary is to the saintly bones within.

And that is exactly what *fragments of Herakleitos* and *Diogenes: Defictions* do. They are both examples of that best kind of bookmaking, the successful union of word, image, and structure—although two more opposite books can scarcely be found.

Some readers might be fooled into singling out *fragments of*

I  
The articulateness of the world is the same forever  
but people have not learned to hear it  
and people have heard it and not understood.  
Through this articulateness we can understand  
everything yet we have not understood  
as you shall see when you put acts and words to  
the test I am going to propose:  
We must talk about everything according to its nature,  
how it comes to be and how it grows.  
People have talked about the world without paying  
attention to it or to their own thoughts,  
as if they were asleep or absent-minded.



*Herakleitos* as a fine and serious book while dismissing *Diogenes: Defictions* as a book-pun quickie, not to be approached with the same considered attention. After all, everything about *Herakleitos* seems profound. Herakleitos (or Heraclitus) was in a real sense the founder of metaphysics. He arrived at the principle of relativity: harmony and unity consist in diversity and multiplicity. Guy Davenport, the translator, is a distinguished poet and literary essayist. The book is accompanied by another book (a book about a book in the guise of a prospectus) containing essays by both translator and typesetter, along with a description of the edition, quoted here in its entirety for the purposes of comparison:

This edition of the fragments was designed to reflect in the contemporary idiom a fifth-century Ionian manuscript, the earliest known Egyptian codex and the first Venetian printed translations of classical authors. A book of origins, an exemplary book of Western tradition meant to be read and contemplated repeatedly and at leisure.

The Greek, Monotype Gill Sans Light Upright 672, was cast in sorts by Dan Carr at the Golgonooza Letter Foundry, Ashuelot, New Hampshire and hand set by Mark C. Livingston. The translation and Latin fragment 103 were composed in Monotype Bembo 270 and Bembo Condensed Italic 294 by the Mackenzie & Harris typefoundry in San Francisco and Patrick Reagh in Los Angeles.

The edition is limited to 113 copies, each signed by the translator, 100 of which have been printed on Nideggen, an unusually rich German mouldmade paper and 13 of which have been printed on Robert Serpa handmade paper, bound and encased in a special wrapper constructed of PC4, a handmade paper-case paper developed by Timothy Barrett at the University of Iowa Center for the Book.

The non-adhesive visible structure binding was designed by Shelly Hoyt and consists of terra cotta paste grained paper over boards, the signature sewn with a Coptic stitch employed by Egyptian bookbinders by the Third Century A.D. The Coptic stitch is a series of chain or linking stitches that attach the signatures one to another and to the front and back covers in such a fashion that the binding opens easily and when open, lies perfectly flat. 31x16.2 cm, 48 pages.

Between the two essays and the description of the edition, the bookmaker has prepared us thoroughly for *fragments of Herakleitos*, a splendid example of restraint and a beautifully integrated book.

Then there is *Diogenes: Defictions*. How to describe it? Is it a book at all? What we are presented with is a roughly fashioned glazed ceram-

ic box whose lid rasps uncomfortably when touched. Each box in the edition of fifty has its own wildly different glaze and color combinations, its various pock marks and fissures. Being a box, it naturally invites examination but, once open, all we see are eleven playing-card-sized lead panels incised with mannered lettering. There is no titling or introduction; no colophon or essay to introduce us in any way to the nature of these inscriptions on lead. (In fact, it is only because I have seen a copy from the second paper edition of this work, which is titled and which has a Foreword, that I know that the text is associated with another Greek philosopher [although technically, not a pre-Socratic.])

Because there are no textual clues to rely on in this first fragile edition of *Diogenes: Defictions*, one's inclination might be to carefully close the lid, write off this effort as haphazardly coy, and turn to another one of Koch's productions like *The Handbook of Ornament*, a suavely elegant, very white book containing spare, concentrated poems by Michael Poage.

But wait. Don't close the lid on Diogenes. Pick up the lead panels. Let them begin to sag as the lead warms in your hand. Or bend them and stand them up on the table. Don't worry about what you *don't* know about the life and philosophy of Diogenes. Don't feel cheated by the lack of textual information offered. Just read the lead. Read, for instance: "DIOGENES SAT IN THE PUBLIC SQUARE ONE AFTERNOON GLUEING SHUT THE PAGES OF A BOOK." "TO SOMEONE WHO WISHED TO BE HIS STUDENT, AND ASKED FOR INSTRUCTIONS, HE GAVE A FISH, AND INSTRUCTED HIM TO CARRY IT WHEREVER HE WENT." "ONE DAY, OBSERVING A CHILD DRINKING FROM HIS HANDS, HE CAST AWAY THE CUP FROM HIS SACK SAYING 'A CHILD HAS BEATEN ME IN PLAINNESS OF LIVING.'" Accept the inscriptions at face value for the sportive, irreverent things they appear to be. Later, if you have a mind to, you will learn that those "defictions" are actually anecdotal stories of Diogenes' life; that he was a leader of the Cynics and has been credited with going to extremes of impropriety in pursuance of his ideas; that, living in the streets, his absurdist public acts were the embodiment of a life devoted to the performance of philosophy designed to subvert the daily habits of the citizenry.

Now take another look at the structure of *Diogenes: Defictions*. This



book or "book object" (Peter Koch calls it a "text-transmission object," which is the most accurate) is amplifying the text it holds perfectly. It is a subversionary tactic. It undermines our preconceptions of "bookness." It is being rude to us. It is organically resonating the bookmaker's comprehension of the essence of Diogenes of Sinope. Further, looking back into the history of the book in embryo, many texts were found to be incised on a variety of metal panels.

WHEN HE WAS SUNNING  
HIMSELF IN THE SQUARE,  
ALEXANDER CAME AND  
STOOD OVER HIM AND  
SAID, "ASK OF ME ANY  
BOON YOU LIKE." TO  
WHICH DIOGENES REPLIED,  
"GET OUT OF MY LIGHT."

HE PRAISED PEOPLE  
WHO INTENDED TO GET  
MARRIED, GO ON A  
JOURNEY, OR EMBARK  
ON A CAREER AND,  
BEING JUST ABOUT TO  
DO SO, DECIDED NOT TO



Pliny cites the existence of ancient books carved entirely on leaden plates. And from the beginning of recorded history clay vessels have been used to house texts. Thus, looking at this work once more, the structure could scarcely be anything *other* than what we see.

Both books, then, *fragments of Herakleitos* and *Diogenes: Defictions*, have equally inherent, within their design, a philosophical intention that slowly developed from Koch's first encounters with the pre-Socratics and matured over time by the process of self-evaluation and reexamination, to finally arrive at a set of fully developed organizing design principals. The difference between the books is the difference between the men—Herakleitos with his resonant sensibility on the one hand and Diogenes, the "performance philosopher," on the other. Both books bespeak their contents. They can be equated with alembics, alchemical test tubes distilling elements that Koch is continually interested in: the very nature of thought, together with *logos*, the word, which has been brought forward in time through the history of mark-making and record-keeping. These books are both tangible expressions of the ideas they hold and therefore achieve that standard by which I measure the best of books.

A final example of Peter Koch's approach to bookmaking through self-scrutiny lies in a statement he made some years ago in an essay on typography which appeared in the literary quarterly *Zyzzyva* (Volume III, Number 2): "Long ago I had a dream in which I was reading a book. It was the mirror of my innermost self, all that I had ever wished for in a book. The event was so disturbing that I awoke before I had finished reading the first page. I could only remember the form and not the content. Now, whenever I design a book, I am always designing *that* book and it is always the same book, *the original book*."

*Actress, publisher, photographer, and river-rafter Carolee Campbell is the proprietor of Ninja Press, Sherman Oaks, founded in 1984 and specializing in limited editions of hand-printed, hand-bound books. Her books, both in edition and one-of-a-kind, have been widely exhibited in the United States and Europe.*

*Editor's Note:* One might say that 1995 is a "Peter Koch, Printer" year. His books will be exhibited in a joint New York Public Library/San Francisco Public Library exhibition titled "Peter Koch, Printer: Cowboy Surrealists, Maverick Poets, & Pre-Socratic Philosophers,"

January 21 to March 28, 1995. The New York Opening Reception is January 19, 6:30 to 8:00 p.m. The San Francisco Opening Reception is January 24, 6:00 to 8:00 p.m.

Then, from May 2 to May 30, 1995, "Peter Koch, Printer: recent work 1989-1994" will be on exhibit at the Widener Library at Harvard University. The exhibition is sponsored by the Department of Printing and Graphic Arts, The Houghton Library.

## FOUND: A COMPLETE COLLECTION OF BOOK CLUB PUBLICATIONS AND KEEPSAKES!

ROBERT D. HAINES, JR.

SAN FRANCISCO boasts many avid book collectors. Twenty years ago, one such collector, a medical doctor practicing in the Bay Area, handed me a long list of books he wanted to add to his collection. They were all titles published by The Book Club of California.

A complete collection of the publications of The Club was his goal. Not an easy task, for although many are easy to find, there are those that are very obscure and, of course, some that are very sought after. The Club's first book (Cowan's important *A Bibliography of the History of California and the Pacific West, 1510-1906*) was published in 1914. During the last eighty years, over two hundred titles have been published, including numerous leaf books, Powell's *Santa Fe Trail*, Harlow's *Maps of San Francisco Bay*, the Valenti Angelo Bibliography, Leighly's *California as an Island*, Robinson Jeffers' Poems (with the signed Ansel Adams photograph), the Japanese Print series, and many other fine works.

The doctor realized the importance of acquiring a complete collection of The Club's titles. He therefore wished to acquire not only every book published by The Book Club, but also every Keepsake. Interestingly, he was not a member of The Club! After a



number of years and numerous acquisitions from myself and other book dealers, he accomplished his goal. He had acquired nearly every book and Keepsake. By this time he had "paid his dues." Subsequent titles were ordered as they were published and were added to his collection. Apparently the fun was in the chase, for a few years later, a rumor circulated that the collection might be offered for sale. Of course, I considered it appropriate to call the doctor to discuss a possible sale. He agreed to a meeting.

We chatted about the years of acquisition, the difficulty in building the collection, and its importance. "How much is the collection worth?" he finally asked. At the time, Warren Howell had sold a few similar collections at between \$18 thousand and \$20 thousand dollars, depending on completeness and condition. My reply to the doctor was simple and direct. "Your collection will retail for between \$18 and \$20 thousand dollars. What would you like to realize for it?" "I would like \$20 thousand dollars for the collection," he replied. He wasn't kidding! "In that case, sir, I'm afraid we can't do any business." Too bad, I thought. The collection would have been wonderful for resale but certainly could not be purchased by a book dealer at a retail level. In retrospect, I don't think the man really wanted to sell his collection but perhaps wanted a free appraisal. As it turned out, he never did sell it. Over the next ten years the doctor's collecting activity decreased and he was seldom seen in the local bookshops.

Late in 1993 I spoke with a very nice woman about her late husband's collection of books. She had called to inquire whether there might be any interest in a number of titles published by The Book Club of California as well as in other finely printed books. I asked whether The Book Club collection was complete. "Oh, I don't think so," she replied. We made an appointment to view the collection.

The collection comprised approximately three-hundred-fifty titles, including many issued by The Book Club. The Arion Press, Lewis and Dorothy Allen, the Grabhorn brothers, and other local presses were also represented. A number of Keepsakes from The Club also formed part of the collection. A price was set and all the books were transferred to my shop for sorting and cataloging. During the initial sorting process, I discovered that a few of the collector's very early acquisitions contained his bookplate. At that moment, to my utter delight and surprise, I realized that these were the very same books discussed with the doctor years earlier! My excitement could hardly

be contained. Was this, in fact, a complete collection of The Book Club of California publications? My assistant, Nadia, pulled *The Hundredth Book* from the reference rooms, and we spent the afternoon sorting and collating the collection. Fortunately, *The Two Hundredth Book* had just been issued. We had the tools we needed.

The first Keepsake issued by The Club, *The California Mining Towns* series, was missing. Those titles issued during the last few years were also lacking. Fortunately, a customer and friend had an extra copy of the first Keepsake. He wanted something from my shelves. We made a trade. All of the later publications were supplied from copies in stock, all except one. Peter Koch's *William Everson On Printing* could not be found. Part of the problem was that sixty-five copies of that title were lost in the U.S. mail system, and members known to have received their copies were reluctant to part with them. Regrettably my own copy was sold prior to any knowledge of the loss. After all, I am a merchant. The word went out and, thanks to my colleague Jeffrey Thomas, a copy was finally located. The collection of The Book Club of California publications was now complete. It only took twenty years.

*Robert D. Haines, Jr., is the owner of the Argonaut Book Shop, Fine and Rare Books, San Francisco.*

## THE CLOSING OF THE UNIVERSITY OF SOUTHERN CALIFORNIA FINE ARTS PRESS

EDWARD PETKO

THE USC COLLECTIONS of type fonts and matrices need a new home in an institution committed to the preservation of the printing artifacts of the past—our precious heritage.

In 1985 the University of Southern California Library embarked upon a major program with the School of Fine Arts to establish a press. Previously, in the 60s, Saul Marks of the Plantin Press had taught fine printing. Dean Charles Ritcheson, University Librarian, Professor Doyce B. Nunis, Jr., and Dr. Ed Petko were the godfathers of the new press, and with a major donation of historic printing types



and presses, the Fine Arts Press opened, providing instruction in printing.

Alas, some five years later, with the retirement of Ritcheson, the library came on hard times, and a succession of budget decisions resulted in the closure of the Gifts and Exchange department as well as a severe reduction in the rare books and manuscripts budget. Eventually the library was constrained to choose between rare books, manuscripts, and the preservation of historic printing artifacts, on the one hand, and computers and software on the other. Sadly, the latter won out.

Now the collection of historic printing types has been mothballed. The type collection comprises some eleven-hundred California cases of handset type. All of the historically important type families are present; to name a few: Albertus, Baskerville, Bembo, Caslon, Garamond, Janson, and many others. All the classical faces from six-point in size and upward are present, and in some cases up to 120-point size. In addition, there is an extensive collection of Gothics and sans serif faces for use in graphic design projects as well as in the composition of advertising art. The majority of the types has never been used for extended printing but only for proofing, or for production of small editions of literary broadsides. The condition therefore is very good.

This collection of historic printing type is offered free of charge to a teaching library or institution which is committed to the preservation of historical printing artifacts and which has a serious interest in the history of the book.

A secondary collection is also available, comprising Linotype, Intertype, and Monotype matrices for the casting of type. The collection is regarded as one of the best and largest remaining in the Western World. The matrices include Aldus, Baskerville, Benedictine, Caslon, Granjon, Janson, Palatino, Weiss—in all, approximately 180 fonts of matrices, with ligatures, accents, and sorts for classical book work and printing.

At one time both of these collections were used by the late Richard Hoffman, fine printer and teacher of printing at California State University, Los Angeles, for instruction and for his own fine printing projects. It would be virtually impossible to assemble or to ever again duplicate the materials represented in these collections. Any teaching institution with a commitment to the history and art of the book, and

with a strong commitment to preservation, is eligible to apply for either or both of these collections as a gift. (There are also several printing presses available for hand printing, including a Columbian press.)

This is an opportunity which can never be repeated. An inventory is available. For particulars, contact Dr. Edward Petko at 818/990-1734 or write to him at 4955 Van Nuys Boulevard, Sherman Oaks, California 91403.

*Edward Petko, M.D. specializes in Dermatology in Sherman Oaks. He is an active bibliophile and a member of the Zamorano Club.*

## BOOK REVIEWS

### *Treasures of Hawaiian History* by David W. Forbes.

Honolulu, Hawaiian Historical Society, 1992. \$24.95 (Distributed by the Society and by University of Hawaii Press, 2840 Kolowalu Street, Honolulu, Hawaii 96822. Phone: 808/956-8697.)

Surely there are *QN-L* readers savvy enough to collect the works of writers who are Book Club members. One such author is David Forbes. This third volume of *Hawaiiana* by him is another excellent contribution to one's Sandwich Islands library shelves. Technically it is an exhibition catalog but, actually, it is an extra-illustrated book in its own right, and a very good one.

The treasures of the title are objects from the library of the Hawaiian Historical Society, which celebrated its hundredth birthday in 1992. They were selected, cataloged, and described by Forbes for a centennial display in the University of Hawaii Art Gallery. A lot of thought, as well as hard work, has gone into this volume, and it shows in the selection of one-hundred-seventy-five items and, especially, in the choice of illustrations.

Forbes organizes his material by subject mini-chapters—Voyages, History, Natural History, Legends, Learning, Church, Arts, Kingdom, Commerce, Tourism, Politics, and Daily Life. Most of the documents (in the very widest sense) are from the nineteenth century, but there is spillage into the eighteenth and twentieth centuries. The variety is wonderful, from an invitation to a housewarming luau by Princess Ruth, and patent medicine pamphlets, to *kapa* (bark-cloth) book-



bindings, examples of early Lahainaluna printing, and splendid engraved views. There are representations of textual and manuscript pages, title-pages, maps, handbills, photographs. Some of the full-color plates by explorers like Portlock and Freycinet and scientists like Stanford's David Starr Jordan are simply "smashing" in their beauty.

Readers cannot ask for a better guide and commentator than David Forbes in the field of Hawaiiana.

RICHARD DILLON

*Historian Richard H. Dillon is presently working on a history of Napa Valley. Among his many published works is Texas Argonauts: Isaac H. Duval and the California Gold Rush, Book Club of California, 1987.*

*Yankees in the Land of the Gods: Commodore Perry and the Opening of Japan* by Peter Booth Wiley (with Korogi Ichiro). New York, Viking Press, 1990. \$35.

The September 12th Book Club of California Public Program featuring Katherine Plummer on "Japanese Sea Drifters: The First Contacts between Japan and America, 1813-1854," was an excellent revelation of the little-known adventures of Japanese sailors who landed on America's West Coast during the Tokugawa era (1603-1867). Book Club members may also be interested in the reverse Yankee voyages, especially that of Commodore Matthew Perry.

Until the 1850s, the Chinese and Dutch were allowed one and sometimes two vessels per year to make port and trade at Nagasaki. This was the only foreign trade permitted by the isolated island of Japan, a country that had shut itself away from the rest of the world for more than two centuries. Visits paid to Japan by Commodore Perry in July 1853 and again in the spring of the following year were the first official American contacts with that nation, and his steaming into Tokyo Bay with a small but menacing squadron precipitated a political crisis in Edo (renamed Tokyo) that ended in the eventual collapse of the Tokugawa Shogunate.

San Francisco author and journalist Peter Booth Wiley, with the assistance of Korogi Ichiro, traces 135 years of complex and sometimes tragic relations between the United States and Japan. Early on, the United States treated newly-opened Japan as a ward or junior partner, and Japan followed American example in its 1876 invasion of the Asian mainland and in bombing Pearl Harbor in 1941.

This painstakingly researched book is the first comprehensive account of the Perry expedition told from both American and Japanese perspectives. Korogi Ichiro's knowledge of Japanese, Chinese, and Classical Japanese gave Wiley access to documents without which this book could not have been written. The work is a scholar's delight with its 745 well selected and carefully thought-out footnotes, its excellent fourteen-page bibliography, along with six maps, one chart, the text of the Treaty of Kanagawa, and a twenty-page index.

NORMAN E. TUTOROW

*Norman E. Tutorow, Ph. D., has published widely in the history of the West, including a biography of Leland Stanford, an annotated history of the Mexican War, and more than fifty articles and book reviews.*

**Not 84 Charing Cross Road** by Drif Field. London 1994, Paperback \$14.00. Distributed exclusively in North America by Florian Shasky Books, 970 Terra Bella Avenue, Suite 1, Mountain View, California 94043. Phone: 415/967-5330.

The annals of the antiquarian book trade are filled with memoirs, biographies, and histories of various firms, booksellers, and collectors which chronicle their deeds, accomplishments, and numerous associations. These take on many forms: the quaint (*84 Charing Cross Road*), the self-laudatory (A.E. Newton), the scholarly (Munby's studies of Phillipps), the personable and humorous (David Magee's *Infinite Riches*), among others. Now we have an attempt at muck-raking in a new book by Drif Field entitled *Not 84 Charing Cross Road*.

Mr. Field's book claims to be a work of journalism on the subject of the recent business foibles of E. Joseph of London, who a few years ago took on American investors, backed by Michael Milken. This long-established antiquarian book firm wanted the opportunities that new capital and investors could bring, but in fact this move led only to an extended, costly, and ruinous lawsuit over control of the firm. In the end everyone lost, but none more than David Brass, the principal behind E. Joseph and the only surviving member of the firm with any relation to its founder, Emanuel Joseph. Drif Field's work is terribly flawed with misinformation and wild speculation, in addition to hundreds of typos—presumably left unchanged to give *Not 84 Charing Cross Road* that reckless, "gonzo" journalism quality for which Hunter Thompson is known. But there is, despite its glaring defects, an inter-



THE SECOND ANNUAL CONFERENCE

*The*  
**COLLECTOR &  
BOOKSELLER:**

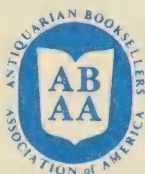
*Fellowship of the Book*

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Wednesday, 19 April 1995

THE GROLIER CLUB

47 East 60th Street, New York City



*Sponsored and organized by*


MIDDLE ATLANTIC CHAPTER

*The Antiquarian Booksellers' Association  
of America*

50 Rockefeller Plaza

New York, New York 10020

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THE conference, "THE COLLECTOR & BOOKSELLER: FELLOWSHIP OF THE BOOK," is a one-day annual forum for discourse on books and book collecting. The conference supports the presentation of scholarly, bibliophilic and entertaining papers and is dedicated to the exchange of ideas and information on all aspects of the world of books.




THIS event is organized by the Middle Atlantic Chapter of the Antiquarian Booksellers' Association of America. The ABAA, which is sponsor of the conference, was founded in 1949 to encourage interest in rare books and manuscripts and to maintain the highest standards in the antiquarian book trade. Among its many activities, the ABAA promotes exhibitions of books and related materials and lectures on subjects of interest to book collectors.



THE participation fee is three hundred and twenty-five dollars per person. Attendance will be limited to a maximum of one hundred participants. The speakers with books in print have graciously agreed to sign copies of them, which will be available for purchase the day of the conference.



PLEASE indicate your three seminar choices on the appropriate section of the subscription form, and return it with your check to the ABAA. You will be notified promptly of acceptance of your application. The conference will be held the day before the opening of the New York Antiquarian Book Fair, so that conference participants may attend both events conveniently.



## *Schedule and Program*

- 9:30 Introduction by BRUCE McKITTRICK,  
*Conference Chairman*
- Introduction by MARTIN ANTONETTI,  
*Librarian of the Grolier Club*
- 9:40 STEPHEN JAY GOULD "Spoor in My Library:  
My Books in My Work"
- 10.40 Coffee

### Session I

- 11:00 Seminar A: *MUSIC*
- ALBI ROSENTHAL "An Antiquarian Book-  
seller as Music Collector"
- JAMES FULD "To Hum, To Play, Perchance  
to Buy: The Sport of Music Collecting"
- Moderator: CHERYL HURLEY
- Seminar B: *PRINTS*
- D. ROGER HOWLETT "A.L. Ripley: Turning  
Prints into Books"
- JOHN AXELROD "Prints of the American  
City, 1920-1950: Acquiring, Document-  
ing and Donating"
- Moderator: SEYLÂ MARTAYAN

- 12:00 Lunch at The Grolier Club

### Session II

- 1:30 Seminar C: *FINE PRINTING*
- COLIN FRANKLIN "Fine Printing and the  
Bookseller: Confessions and Suggestions"
- DECHERD TURNER "The Love of Vellum:  
Addiction and Adjustment"
- Moderator: CHERYL HURLEY



1:30 Seminar D: *MAPS*

RICHARD ARKWAY "The Beginnings of Map  
Collecting and Collections"

SEYMOUR SCHWARTZ "The Mapping of the  
French and Indian Wars"

Moderator: SEYLÂ MARTAYAN

2:30 Coffee

### Session III

2:50 Seminar E: *BINDING*

PRISCILLA JUVELIS "Painting on Leather:  
The French Tradition Crosses the  
Atlantic"

MICHEL WITTOCK "French Fashion in Book-  
binding from the Renaissance to the  
Present"

Moderator: SEYLÂ MARTAYAN

Seminar F: *PHOTOGRAPHY*

HARRY LUNN "The History of Collecting  
Photography"

KENNETH FINKEL "Robert Montgomery  
Bird's Experiments in Paper Photography,  
1852-1853"

Moderator: CHERYL HURLEY

4:00 Summary Plenary Session

Moderators: CHERYL HURLEY,  
SEYLÂ MARTAYAN, AND BRUCE MCKITTRICK

4:45-6:00 Cocktails at The Grolier Club

I wish to attend the following Seminars:  
(Choose *one* from each Session)

Session I  
(Choose A or B)

☐ Seminar A:  
*MUSIC*

☐ Seminar B:  
*PRINTS*

Session II  
(Choose C or D)

☐ Seminar C:  
*FINE  
PRINTING*

☐ Seminar D:  
*MAPS*

Session III  
(Choose E or F)

☐ Seminar E:  
*BINDING*

☐ Seminar F:  
*PHOTOGRAPHY*

☐ I will attend lunch at The Grolier Club

☐ I wish to have my address available to ABAA members for their catalogue mailings.

## *Speakers and Moderators*

*Richard Arkway*, a map collector for thirty years, has been a dealer for the last twenty. Based in Manhattan throughout his career, Mr. Arkway specializes in maps, atlases and voyages.

*John P. Axelrod*, a Bostonian, is one of America's "100 best collectors" (*Art & Antiques*). For over twenty-five years, he has formed a series of collections of American, European and South American art.

*Kenneth Finkel*, author of many books on Philadelphia, was for seventeen years the curator of prints and photographs at The Library Company of Philadelphia and is now with the William Penn Foundation. His pioneering book on 19th century Philadelphia photography appeared fifteen years ago.

*Colin Franklin* has spent forty-five years with books, twenty as a publisher and a quarter century as bookseller. His greatest joy and luxury has been to write at home using his own books. Work and life, including beekeeping, have been at Culham, near Oxford, since 1970.

*James Fuld* of New York is a semi-retired lawyer, committed collector and active bibliographer of world-famous music: classical, popular and folk. Over sixty-five years, he has assembled the greatest collection of printed music and related items now in private hands.

*Stephen J. Gould*, Agassiz Professor of Zoology at Harvard University, has written widely, intelligently and amusingly on biology, geology, and evolution. He has won fifty of the most distinguished international literary, academic, and scientific prizes for his books and research.

*D. Roger Howlett* is president of Childs Gallery, Boston, where he has worked with prints since 1970. He writes and lectures extensively on 19th and 20th century New England artists.

*Cheryl Hurley* is a founder and president of the The Library of America in New York, a nonprofit enterprise dedicated to publishing, and keeping permanently in print, authoritative editions of the best American writing of the past. With her husband she collects Old Master drawings.



*Priscilla Juvelis* has spent twenty-five years with books, eleven in publishing and fourteen as a private dealer in Boston; in part with John Fleming. Particularly interested in contemporary book arts, she has curated several exhibitions, published widely and lectured internationally in these areas.

*Harry Lunn* of New York and Paris is one of the premier specialists in 19th century French photography. He established his business in 1968 and has dealt in important works of art, particularly photography, since 1971, by representing individual artists and by forming major collections.

*Seylâ Martayan* entered the antiquarian trade sixteen years ago in Italy, where she handled early Italian books and maps. She is now a leading book and map dealer in New York in the firm of Martayan Lan.

*Albi Rosenthal* opened his first antiquarian bookshop in 1936 at London (since 1942 Oxford) and in 1955 acquired the firm of Otto Haas (formerly Leo Liepmannsohn, est. 1866). In addition to serving on the boards of various library and music organizations and lecturing, he has assembled the finest privately held collection of Mozart.

*Seymour I. Schwartz* is Professor and Chair of the Department of Surgery at the University of Rochester. For thirty years he has collected maps related to North America prior to the 1800s and has authored two standard reference works in the field.

*Decherd Turner* headed the Bridwell Library of Southern Methodist University at Dallas for three decades before becoming Director of the Humanities Research Center at the University of Texas at Austin from 1980 to 1988. Now retired, he does daily penance for not capturing more books printed on vellum.

*Michel Wittock*, a book collector for twenty-five years, has focused particularly on bindings. He is founder and president of the Bibliotheca Wittockiana in Brussels, an international museum of book-binding and book arts.



esting and unusual thread of truth which runs through this narrative, and this book certainly deserves a place, controversial though it may be, on the shelves with other book-trade histories.

JOHN P. CRICHTON

*John P. Crichton is proprietor of The Brick Row Book Shop in San Francisco. He is also Secretary to The Book Club Board of Directors.*

## CELEBRATIONS

### DOYCE AT SEVENTY

The Historical Society of Southern California hosted a luncheon on October 1, 1994, to mark the seventieth birthday of Doyce B. Nunis, Jr., who has been editor of the Society's Journal for thirty-three years. A handsome booklet of tributes from his friends, *Doyce at Seventy*, designed by Ward Ritchie, was distributed to the guests. (The booklet was also presented to attendees of the biennial joint meeting of The Roxburghe and Zamorano Clubs in Altadena, October 8.) Almost all of the 185 persons in attendance have been touched by Doyce in one way or another. Many of those present had been his students, particularly at the University of Southern California, where he was a concerned and highly honored teacher. One of his students, Nadine Hata, spoke of how his support and help were critical for her own success. His extensive production as an author and historian was commented on by his colleagues in the field of Western American History, Martin Ridge and Turrentine Jackson. Glen Dawson related Doyce's involvement in the Los Angeles Corral of the Westerners, while Hugh Tolford told of his involvement in the Zamorano Club. The activities and contributions of this remarkable man are too numerous to mention. Personally, I have known him as a friend, and it was through his efforts that I became a Westerner and a Zamoranan as well as a member of the Board of Trustees of the Santa Barbara Mission Archive Library and of the Friends of the Archival Center at San Fernando Mission. His position in the history of Southern California will remain a firm one.

NORMAN NEUERBERG

*Art historian Norman Neuerberg specializes in art and architecture during the Spanish and Mexican periods in California. He edited and wrote the Introduction to Henry Chapman Ford's An Artist Records the California Missions, Book Club of California, 1989.*



## ALBERT SHUMATE AT NINETY

There have been many warm tributes to Dr. Albert Shumate during 1994, his ninetieth year, including an enormous luncheon at the Palace Hotel sponsored by the California Historical Society and a special reception on February 14 in The Club rooms to honor Dr. Shumate and Ward Ritchie as recipients of The Book Club's Oscar Lewis Award for 1993. Now, another honor has been conferred upon Dr. Shumate: the establishment of The Albert Shumate Lecture, an annual event sponsored by the Society of California Pioneers. Dr. Shumate gracefully inaugurated the series himself October 19 at the Bohemian Club in San Francisco. His topic was a rousing tale of early San Francisco and the tempestuous (and brief) marriage of Gertrude Atherton and George Gordon. The Society presented to Dr. Shumate a "first edition plaque" inscribed with this text: "The Albert Shumate Lecture/established this date October 19, 1994/in tribute to/C. Albert Shumate, M.D./for his continuing contribution/to the Society of California Pioneers/and for his ongoing research/and writing on the/history of California." The Book Club of California joins in this wonderful salute to Albert Shumate, physician and healer, historian and author, long-time member of The Book Club of California, and a current member of The Club's Publications Committee.

HARLAN KESSEL

## ACCESSING THE BOOK CLUB OF CALIFORNIA LIBRARY COLLECTIONS

The Book Club library is a magnificent resource for historians and for all persons seriously interested in the book arts. The story of the building and shaping of this great collection has been told by David C. Weber in recent issues of *QN-L*: "Byting The Book Club Library," Volume LVIII, Winter 1992, pp. 16-19; and "Printed Ephemera, The Book Club's Mother Lode for Students of Fine Printing," Volume LIX, Summer 1994, pp. 73-78.

The Club's Board of Directors has now approved guidelines for the library's use, both for members and for non-members. The following guidelines are taken from the current Policies & Procedures:

1. Members of The Club and their associates interested in book design, fine printing, and the history of the book arts are encouraged to use the materials for artistic, scholarly, and educational purposes.

2. Non-Club members engaged in research on book design, fine printing, and the history of the book arts may be granted access to the library upon written application to The Club.

3. Individual items may be used under supervision in The Club rooms upon completion of a request slip for a specific item and upon presentation of suitable personal identification. Since The Club does not have a full-time librarian, individuals planning to use specific items are requested to call The Club in advance to ensure availability of staff, proper retrieval of the item(s) required, etc.

4. Individuals who require research assistance in their use of the collection are required to call in advance in order to make an appointment with a qualified member of The Club, who will advise them regarding Club items pertinent to their research.

5. Copies may be made, at cost, given adequate time for delivery. Copying will be done by The Club staff only or, if too extensive for staff to handle, by The Club's arrangement with an outside agency. All copying is subject to Federal copyright regulations.

6. Library materials are not circulated outside The Club's rooms either to individuals or through inter-library loan.

7. Materials published by The Club may be lent to qualified institutions for exhibition purposes for up to four months provided that the institution adequately assures in writing that it will provide security and suitable handling and that it will pay insurance and shipping costs.

## IN MEMORIAM

From Richard H. Dillon comes word of the recent deaths of two colleagues and friends of The Book Club. The first is A. Grove Day, Hawaii's literary lion, who fell to his death from his apartment in Honolulu on March 26, 1994. Grove Day was the author of over fifty works on Southwest history, Hawaiiana, and the Pacific. He was also the proprietor of a letterpress printing establishment, The White Knight Press. That story was recently told by Richard Dillon here in *QN-L*: "The White Knight Press of A. Grove Day," Volume LIX, Spring 1994, pp. 38-43. A. Grove Day was 89 and is survived by his wife of more than 65 years, Virginia.

The second is Don Bufkin, historian of the Southwest, and a noted cartographer. His most recent project for The Book Club of California was the beautiful end-paper maps for *Texas Argonauts: Isaac H. Duval*

*and the California Gold Rush*, published by The Club in 1987. The Don Bufkin Prize has been established to grant awards for the best paper dealing with any aspect of Arizona geography, broadly defined, or cartography. Contributions to this memorial fund may be sent to Arizona Historical Convention, Inc., Chairman William C. Porter, 820 East Beale Street, Kingman, Arizona 86401. HARLAN KESSEL

THE 1994 A.T.F. AMERICAN TYPECASTING FELLOWSHIP  
Freddie and Monroe Postman, Bruce Washbish, Harold Berliner, Reg Graden, Patrick Reagh, and Alan Dietch—all Book Club “old timers” and friends—were among the attendees at the recent annual meeting of the American Type Foundry American Typecasting Fellowship held at the International Printing Museum in Buena Park. Monroe, Bruce, Harold, and Patrick were also among the speakers on various typecasting-related subjects during the three-day meeting. Mark Barbour, Curator and Director of the Museum, graciously hosted the event.

The Museum was the absolutely ideal locale for the meeting, housing as it does what is perhaps the world’s finest collection of antique type-casting and type-setting equipment, not to mention all kinds of related equipment such as proof presses, printer’s saws, composing sticks, and a multitude of hand tools. Book Club members interested in learning more about the A.T.F. may contact any of the above persons, care of The Club. Membership is only ten bucks a year and includes all sorts of printed “goodies.” ALAN DIETCH

## REGARDING “JAPANESE SEA DRIFTERS”

The text of Katherine Plummer’s public lecture given September 12, “Japanese Sea-Drifters,” is now available in The Book Club office. Ms. Plummer has returned to her home in Japan, but wished all who greeted her at The Book Club to receive her best regards and thanks for the courtesy shown her and a special thanks for the interest in her area of specialization. Ms. Plummer’s book, *The Shogun’s Reluctant Ambassadors*, is currently available from The Oregon Historical Society Press, P.O. Box 4500-73, Portland, Oregon 97208.

LOUISE MOISES



## THE BOOK CLUB OF CALIFORNIA ANNOUNCES THE 1995 GRANTS COMPETITION

The Book Club of California has established a program of grants to assist individuals in research, writing, and other projects in the fields of Western American history and the book arts. Once each year, The Book Club will provide grants in the range of \$1,000 to \$5,000 to individuals whose project proposals are judged most likely to result in a significant contribution in the form of a publication or an example of design printing. The number of grants will depend on the number of projects accepted for awards, but the total of all grants will not exceed \$5,000 in any one year.

Awards will be based on the scholarly or aesthetic merit of the individual proposals. A condition of accepting an award will be the recipient's assurance to The Book Club of California that the project will result in a publishable text or an example of a product of the book arts.

The deadline for receipt of applications for the 1995 competition is February 1, 1995. Applicants should complete an official application form and provide in addition: a curriculum vitae; a letter of application containing a concise description of the project to be undertaken, the time required to complete the project, and a detailed budget indicating how the proposed grant funds are to be used; a detailed description (2-3 pages) of the proposed work and its significance; a self-addressed envelope; and two letters of reference written directly to The Book Club by persons appropriate to comment upon the applicant and the proposed project, such as a faculty member, specialist, or other expert in the field of the proposed project.

February 1, 1995, is the deadline for receipt of application packages by The Book Club of California. Letters of recommendation must also be received by February 1, 1995. Applicants must be residents of California. Announcements of grants will be made by May 1, 1995.

THE BOOK CLUB OF CALIFORNIA  
312 SUTTER STREET, SUITE 510  
SAN FRANCISCO, CALIFORNIA 94108-4320  
TELEPHONE (415) 781-7532 FAX (415) 781-7537

The Book Club of California is a non-profit organization founded in 1912.

## EXHIBITION NOTES: DESIGN BINDINGS

BY CONSTANCE HUNTER, JOANNE SONNICHSEN,  
AND ELEANORE RAMSEY

From June 27 to August 22, The Book Club of California presented the exhibition "Design Bookbindings" to illustrate a series of lectures by three members of the Hand Bookbinders of California: Constance Hunter, Joanne Sonnichsen, and Eleanore Ramsey. "Design Bookbindings" had its informal opening on Saturday, June 25, when the Associates of Stanford University Libraries visited The Club's rooms. A useful "Checklist of the Exhibition" was prepared by Joanne Sonnichsen, in which she described the attractions of such bindings to book collectors:

Some bindings charm at first glance. Others have qualities that must be discovered. Still others are best appreciated after the book has been read. The understanding and appreciation for fine binding grows over time. It may require some effort, but it is time well spent.

Hunter, Sonnichsen, and Ramsey, Bay Area artists and teachers who exhibit their work internationally, are exponents of the French bookbinding technique, which, when all is said and done, means that they create bindings harmonious with the text. In addition to breathtaking technical skills, they have developed unique artistic styles.

Joanne Sonnichsen, currently Vice President of The Book Club, has been influenced by the elegance of French Classicism and by calligraphy. A graduate of Stanford University's art department with an emphasis on design, she studied for six years with Donald Glaister and now defines bookbinding as both art and craft: "Inasmuch as the binding protects the text block, it is a craft. Inasmuch as it enhances the enjoyment of the text by the reader, this is an art." Her design binding for David Mus's *Passion* includes a white form, like a stretch of falling water in its fabric-backed cork boards. The Sonnichsen binding for Robin Heyeck's *Marbling at the Heyeck Press* is of glistening white morocco and includes a rainbow of various colored leathers inviting examination of the marbled pages within.

After finishing her academic training in English literature, Constance Hunter also studied with Donald Glaister and Barbara Hiller. Her playful bindings reflect the spirit of a Post-Modern age.

Sculptural and architectural configurations, such as a printing press or a large russet butterfly created in traditional materials and techniques—gold tooling and leather onlays—extend beyond the rectangular confines of the book. Her design binding for Stéphane Mallarmé's *A Throw of the Dice*, in dark blue morocco, has wood panels that slide open and shut like windows, revealing white inlaid spray shapes which paraphrase the illustrations within the text.

During the last few years it has been my pleasure to visit Eleanore Ramsey in her San Francisco studio and share in the excitement of her work in progress. After graduating from a small Midwestern college with a degree in philosophy, Ramsey became an assistant in an antiquarian bookshop in Rockford, Illinois, where she chanced upon a catalog of fine French bindings—and found her métier. She spent the next twenty years as a social worker, devoting every spare moment to studies with Barbara Hiller and special classes with Christopher Clark, Bernard Middleton, Philip Smith, and Stella Patri. Inspired by her grandmother Edwards, an engineer and watercolorist, Ramsey developed a romantic style combining symbolic representations with the manipulation of unusual leathers, fabrics, metals, miniature clocks, and in a current binding—a large slice of thin, lacy agate almost the size of the front board. She creates witty metaphors for the text, as in Edgar Allen Poe's *Tales of Mystery and Imagination*, whose horrific narrative is announced by a rough wooden coffin with a lid that glides open to reveal a ruby-eyed ivory skeleton and an intertwined snake. The romantic feature of this coffin is its peculiar creak—which brings to my mind Vincent Price's rendition of Poe's grisly stories. This extraordinary attention to detail won for Eleanore Ramsey the Leah Wollenberg Prize for Excellence from Stanford University in 1992, for the design binding of Edwin and Marjorie Grabhorn's *Ukiyo-e: The Floating World*.

Watched by Igor, the studio's huge grey-velvet cat, we discuss the making of *The Floating World*. Eleanore brings out a notebook whose first entry is dated January 15, 1991—a pencil drawing of clouds inspired by the first print in the book, Torii Kiyonobu's depiction of Lady Murasaki Shikibu holding a book with a cloud cover. Slowly, the idea of layers of floating multicolored clouds in different inlays to create levels of depth, takes form. Then the outer boards of *The Floating World* were laser-cut to permit the flyleaves to be seen, followed by a long search for the right fabric for the flyleaves, until a striped



Japanese silk especially created for mounting scrolls of the Ukiyo-e period was found. Again and again the work was taken apart and the cloud configuration altered until, through a process of trial and error, the masterful design binding was finally accomplished. We discuss current and forthcoming work—binding a book by one of her favorite artists, Alexander Calder. I am reminded of Calder's insistence on careful artistic choice and offer this excerpt in homage to our three design bookbinders:

...if one accepts things which one does not approve of, it is the beginning of the end, and by and by you get more things of a similar nature. This is akin to the stunt of giving objects away which you don't like. Then the people think you do like that sort of thing, and pretty soon they'll give you back something of a similar nature. Bad taste always boomerangs.

[*Calder an Autobiography with Pictures*,  
New York: Pantheon, 1966, p. 124.]

ADELA SPINDLER ROATCAP

## GIFTS & ACQUISITIONS

The Club is very fortunate to receive as a gift the six-volume study of the work of Henri Creuzevault. Creuzevault was one of the most important mid-twentieth century French bookbinders. *Henri Creuzevault, 1905-1971* not only reproduces 250 of his own bindings but also some 900 preliminary drawings. This amazing work represents years of research by his daughter, Colette Creuzevault, in collecting working drawings as well as beautiful photographs of those bindings. Although the text is in French, there is enough information in the illustrations to make the book useful and enjoyable to those who do not read French. The set is more than a memorial to an outstanding bookbinder/artist/man; a thorough study of the book can also serve as a source of inspiration and instruction. We thank Colette Creuzevault for her superb research, her production of the book, and also for her very generous gift.

JOANNE SONNICHSEN

Mac McGrew's *American Metal Typefaces of the Twentieth Century*, 2nd edition, 1993, is the latest reference book purchased by The Club for the library. Obviously the product of a lifetime's devotion to the sub-

ject of American type in metal, this work contains extensive indexes by designer and series number, for Lanston, American Type Founders, and Ludlow, as well as typeface synonyms, and popular foreign and antique faces. With its predecessors and certain large collections of type specimens such as the American Type Founder's 1923 specimen book, this is a vital reference book. BARBARA LAND

Superb aerial photographer and Club member Robert Cameron, who is the San Francisco publisher of that incredible series, the *Above* collection of views of famed cities, has given us the first eleven books. He is currently working on a smaller soft-cover series of less important cities and towns, for example, *Above Carmel, Monterey and Big Sur*, with text by Harold Gilliam; two of these, as well, were included in the most recent gift. Mr. Cameron will be honored at the completion of Chicago's expanded O'Hare Airport with huge prints in color enlarged from his successful *Above Chicago* book. Our thanks to Robert Cameron for this fine collection of color photography and printing.

Again we owe thanks to printer-member Morris Gelfand at his Stone House Press in Roslyn, New York, from whom we have just received his latest handsomely printed book, William Heyen's *With*

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*Me Far Away: A Memoir*, with wood engravings by the “house artist,” John De Pol; the edition is 175 copies, of which 150 are for sale, and our copy is Number 31. The colophon is signed by the author, John De Pol, and the printer-publisher, Morris Gelfand. It is a pleasure to include this example of noteworthy books from the Stone House Press with our current American fine printing collection. In the past eight years, four of the Press’s books were honored by the American Institute of Fine Printing—and we have them all.

Through the goodness of Lee Engdahl, The Club now owns a copy of Roger Levenson’s last book, *Women in Printing, Northern California, 1857 - 1890*. (This publication was noted in our last issue of *QN-L*. It would appear, from the too-brief notices, that Roger may not have even seen a finished copy. The book was published by the Capra Press in Santa Barbara in June, and Roger died on May 29th.)

This volume, on which Roger had been working for many years, was to have been followed by a second on women’s contributions to printing in the twentieth century. He mentions Jane Grabhorn in the introduction—but not Lois Rather, whom he knew—as among the many women who were fascinated with printing. We are of course delighted to include this roster of nineteenth century women printers in our collection on historical printing. Our thanks to Lee for this book.

And, as always for each issue of our newsletter, Toni Savage, our 6,000-mile-distant private press printer from Leicester, England, has sent us another group of his Phoenix Broadside, numbers 406 - 410. This group again includes a poem from The Club’s poet, Alix Weisz of New Jersey, and an amusing poem by Spike Milligan titled *In a Jam*—not the situation, but the edible product. And as always, we are happy to include these examples of Toni’s incredible “after-hours-work” in our bulging file.

ALBERT SPERISEN

## ELECTED TO MEMBERSHIP

*New Patron Members*

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